

1132
"Go deep enough there is music everywhere."—*Carlyle*.



A MUSICAL MAGAZINE FOR EVERYBODY

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
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Contents.

	PAGE
Portrait of Mr. Bantock Pierpoint	277
Leader: The Orphanage for the Children of Musicians	278
Editorial—September—Gold Dust—Biography of Mr. Bantock Pierpoint	279
Musical Opinions expressed in the Seventeenth and Nineteenth Centuries—To a Fiddle—Instrumental Music as an Art	280
Academical	281
Reviews	283
Sketches of Rising Young Artists: Miss Agnes Nicholls	285
Minim Notes	287
About Artists	289
Odd Crotchets	290
The Incorporated Society of Musicians—The Associated Board of the R.A.M. and R.C.M.—Miscellaneous Notes... ..	293
The National Eisteddfod	294
The Minim Examination Papers	295

THE ORPHANAGE FOR THE CHILDREN OF MUSICIANS.

THE appeal made by the General Secretary of the Incorporated Society of Musicians, in aid of the Orphan School, will, it is hoped, meet with a generous response. In taking over

Miss Kenway's Orphanage, which has existed for many years, a great responsibility is undertaken, and it will need continual and liberal support on the part of the Members of the Incorporated Society of Musicians, and others, to carry it on with success. At the present time there are seven orphans—girls—in the home, and it is hoped that funds will be forthcoming to enable the Committee to increase the number to twelve. In the course of time, it is suggested that the same number of boys shall be taken into the Institution. This is most desirable, and the sooner the Society is in a position to extend its operations in this direction the better for its welfare. The Orphanage will not be confined to the children of I.S.M. Members, but will be open to the children of Musicians outside its ranks. This should make the Institution popular, and command general and hearty support. Its success will greatly depend upon those outside the musical profession, for it is not at all likely that the Members of the Incorporated Society of Musicians can carry it on unless this is done. It is in the power of many Members to do a great deal towards raising a substantial fund, but it is too much to expect them to have the entire responsibility. The arrangements made are very satisfactory, and should ensure confidence in all quarters. The Committee will be composed of delegates, elected by the various sections of the Incorporated Society of Musicians throughout the United Kingdom, therefore all the sections will have a voice in the general management. A Sub-Committee will have the general management, and Miss Kenway will continue as Principal of the Orphanage. It is a pity the scheme was not brought forward earlier in the present year, as the appeal comes too late as a Jubilee Memorial. It must obtain support and sympathy on other grounds, and the merits of such a noble, benevolent undertaking should ensure lasting success.

M.



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For Syllabus of the 1897-8 Examination, Prospectus and all other information apply to

F. W. RENAULT, *Secretary*.**Editorial.**

With this number of the *Minim* we give as a supplement, *gratis*, a solo and chorus, "On the Moorland," from Angelo Mascheroni's effective cantata for female voices, "The Marsh-King's Daughter." This composition is published by Messrs. Robert Cocks and Co., London, and our best acknowledgments are given for permission to print it. The published price of the cantata is 2/6 net. The Autographs of Musicians and Counterpoint Notes No. 10. (Dr. J. E. Green) are unavoidably held over until next month,

This number of *The Minim* completes the fourth volume. Vols. II., III. and IV. may be had bound together in cloth, price 5/-.

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September.

This is the ninth month of the year; anciently it was the seventh, as its name imports, which is a contraction of *Septem ab imbra*, the seventh from the snows; which were divided into the first and second snows. Our Saxon ancestors called this month *Gerst monat*, because the barley which this month yields was called *Gerst*; the name of *barley*, given to it, arose from the fact that the drink called *beer* was made from it, and from *beer legh* it came to be *berleg* and from *berleg*, barley.

—:0:—

Gold Dust.

"Talent works and genius creates."—Schumann

—:0:—

"Genius is industry," says Schiller; "Genius is patience," says Buffon; and "Genius is an inexhaustible power of taking trouble," says Carlyle.

—:0:—

Wisdom is only found in *truth*.—Goethe.

"Whatever speculative knowledge is necessary for the Artist is equally and indispensable so to the connoisseur."—Sir Joshua Reynolds.

—:0:—

"The Artist ought not to ignore the culture and taste of his own time."—Dr. Ambros.

—:0:—

"One of the noblest aims of music consists in advancing religion, and in edifying and elevating the human soul."—C. P. Emanuel Bach.

—:0:—

Art and science have no enemies but those who are ignorant.

—:0:—

Despatch is the soul of business, and method is the soul of despatch.

—:0:—

He who teaches often learns himself.

Mr. Bantock Pierpoint.

Mr. Bantock Pierpoint was born at Runcorn, in Cheshire. His father was strongly opposed to his desire to devote himself entirely to music. He had to study under some difficulties. At first he hired a room away from home, and practised in secret. He commenced his career as an organist at a local chapel, and also conducted the choir. During a business engagement at Liverpool he determined upon going in thoroughly for singing. Mr. Pierpoint commenced as a tenor before coming forward as a baritone. Subsequently he studied at the Royal Academy of Music, under the late Mr. Cox; afterwards he became a student at the Guildhall School of Music, and there he remained nearly three years, under the instruction of Mr. Visetti. Finally, he studied under Mr. Shakespeare, Mr. G. Henschel, and Mr. Santley. His first appearance as a baritone was about ten years ago, at a concert given by the Sacred Harmonic Society, Mr. W. H. Cummings being Conductor. Mr. Pierpoint sang the part of "Lucifer" in Sullivan's *Golden Legend* on that occasion. Mr. Pierpoint is a clever reader, and may at any time be depended upon to take up a new work at a few hours' notice. As a proof of his readiness to do so it may be stated that he had only one day to prepare Dvorak's *Spectre's Bride*, and the same time to get up a part in Saint Saen's *Samson and Delilah*, at one of Sir Charles Halle's Concerts in Manchester. Mr. Pierpoint has sung with great success at several of the Triennial Festivals. It may be mentioned that he is very fond of etching, and produces some excellent plates. He is also a great hand at golf. At the latter sport he has won several medals and prizes. He is engaged to sing at some of Madame Albani's Concerts during the coming season.

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NEXT TERM will begin on Monday, 27th September.

A JUNIOR DEPARTMENT is now open at reduced fees.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

Musical Opinions expressed in the Seventeenth and Nineteenth Centuries.

Christopher Simpson (*Compendium of Practical Musick*, 1667, p. 145) says, "You need not seek outlandish authors, especially for instrumental musick, no nation (in my opinion) being equal to the English in that way, as well for their excellent as their various and numerous consorts, of 3, 4, 5, and 6 parts." Matthew Locke, in the curious preface to his *Little Consort*, in three parts, 1656, has the following passage:—"And for those Mountebanks of wit, who think it necessary to disparage all they meet with of their own countrymen's, because there have been, and are, some excellent things done by strangers, I shall make bold to tell them (and I hope my known experience in this science will enforce them to confess me a competent judge) that I never yet saw any *forain* instrumental composition (a few French corants excepted) worthy an Englishman's transcribing." The following speech was made by Siegfried Wagner during the Wagner Festival at Bayreuth last month (1897). Siegfried Wagner, the composer's only son, spoke bitterly of his countrymen's attitude towards the Festival. "The French," he said, "have always been our most zealous adherents; and now, as always, the principal supporters of Bayreuth are French, American, and British. Moreover, the English shame in every way the Germans, who, as regards the good cause, are supine, while the German Press are antagonistic. But it can continue to be so, for the more it abuses us the greater is our success. You can also see now what a miserable state German music and German musicians are in. At present, what are our national high schools of music doing for us and our cause, and what have they done? Nothing. If they ever occupied themselves with the works of my father, they did it not out of conviction, but

because they had to, because they would have disgraced themselves if they had stuck to their craziness or spitefulness. Get along with your Germans and Germanism! If it depended on them the existence of our Festspiele would long since have been endangered."

To a Fiddle.

A little plain brown thing of simple curves,
Lying demurely there midst silken folds,
Passed lightly over by th' unheeding eye.
"Tis strange," they say, "from aught so primitive
What tones can flow." But mark the artist hand,
How tenderly and carefully he lifts
His treasured fiddle from its resting place;
The grandeur of those sweeping curves and lines,
He reads aright; his eye rests fondly o'er
Fairy-like scroll and mystic varnish red,
Which time and age have scarcely robbed him of.
He feels the magic of the thought that those
Long silenced in the grave have handled it,
And drawn forth sounds which, ling'ring, meet his
own.

Almost he feels, when he is touching it,
Beneath his fingers deft, a living soul
Is trembling there, thro' which he pours his own,
And reaching myriad other souls, he thus
Is lifted up to Heaven.

A. S. W.

Instrumental Music as an Art.

"Sing, heavenly Muse, that on the secret top
Of Oreb or of Sinai didst inspire
That Shepherd, who first taught the chosen seed
In the beginning, how the heaven and earth
Rose out of Chaos."—Milton.

In the present day, when most musical students are rushing about to pass this or that examination, to get such and such initials appending their names, there is a great tendency to overlook the study of music "as an art," but rather, to treat it as an emanation of a pecuniary standing, or as a means of ostentatious achievements. Too often one hears: "How Mr. or Miss So-and-So is getting on in the musical world—they have just passed this or that exam.!"

Now with the greatest respect for our famous colleges and institutions holding examinations, which we cannot vituperate in the slightest way (but rather the candidate), there must be something higher and more weighty for the "student of art" to aim at than diplomas.

Three things, said Mozart, are necessary for a good performer, and he pointed significantly to his head, to his heart, and to the tips of his fingers, as symbolical of understanding, sympathy, and

technical readiness. The first and last of these three requisites are generally considered by the student, but the second, more often than not, might as well be an obsolete term to the present day aspirant.

To organists, in particular (especially now organ recitals are becoming more popular), is the study of music as "*an art*" a serious consideration. They will tell you it is necessary to have these diplomas as a kind of hall-mark to the profession, and the public expects it. True, the public expects it, and it gets it—"with what results?" The audiences, after the recitals, &c., will disperse with commending what they call "*light and shade*," or being fully satisfied Mr. T—— is well up in *technic*, but rarely, very rarely, do we hear the performance spoken of in a *psychical manner*.

There are persons to whom sermon after sermon will not appeal to their higher senses, and would never go to a place of worship except for the music. Then is the opportunity for the organist to do his share in the spiritual work, as well as his Vicar or Rector. To him that is an artist, and not a "trading musician," God has given the power to speak to his listener's soul, and teach him to "*remember his Creator*."

The writer well remembers hearing an organ recital of a candidate for a church appointment, who held four initials of a well-known and respected College, and four from a minor institute. These eight initials were placed in large type on the bills, and attracted a large audience, but the selections, and the way in which they were played, not only disgusted the audience, but would have been a disgrace to a much younger and less ambitious candidate. (Needless to say, our eight-lettered man was unsuccessful.)

The *artist* (if he aims at a diploma) will remember that it is but a "scaffolding to build with." His love for his work will induce him to go much further and deeper into the *æsthetic* study of music; and, in so doing, the more will he love his work. Nothing but that true, ardent love for the "*art*"—and not the financial consideration, or promulgation of one's person—can produce good results.

Speaking of "Love and Labour," a great philosopher says, "Look at it, and it is *work*; go deeper and you come upon *duty*; go deeper still, and you find *love*." Carlyle, in corroborating this, says, "Sincere work is worship. Genuine work alone, what thou workest faithfully, that is eternal, as the Almighty Founder and World-Builder Himself."

True art is not the value of so many diplomas, but with them must be the aim of "*art*" in its

truest sense. "Follow Apollo and Orpheus, and they shall teach thee the responsibility of music as an *art*." To become genuine musicians we must *feel* what we are playing. Our great masters have power over their audiences because they play with their *soul* as well as their *brains* and *fingers*, and unless the musical student grasps this idea, his career as a *musician* is somewhat a failure. Aspire at diplomas by all means, but do not let them be the final aspirations, but rather the "power to do good, which is the only true and lawful end of aspiring," or as another writer once said, "*Lose thyself to find thyself*."

FREDERICK CHAS. BAKER.

Academical.

THE ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer Term of the Royal College of Music last month, the following exhibitions and prizes were awarded:—Council Exhibition, Alice W. Holder, £15 (singing); Archie F. Barnes, £5 (organ); Morfydd Williams (singing) £10; Gertrude Lester (violin), £10; Edith Stapley (violin), £10. The London Musical Society's Prize (value £3 3s.) was awarded to Agnes H. Nicholls, and the Silvani and Smith Prize of a wind instrument to Eli R. Hudson (flute).

The final competition for the Whitcombe Portsmouth Scholarship also took place, and this was awarded to Beatrice E. Chambers (pianoforte).

—:O:—

THE ROYAL COLLEGE OF ORGANISTS.

Examinations held in July, 1897. The following are the names of the successful candidates for the Fellowship Diplomas:—

W. Agate, Paisley; C. E. Cover, Leeds; H. Entwistle, Bolton; W. G. Eveleigh, Mus.D., Ayr; E. Harling, Lynton; F. Hill, Aylsham; J. Hirst, Ilkley; T. J. Hoggett, Leeds; C. Johnson, South Cave; P. Jones, Banbury; W. J. Keech, Bedford; A. E. Perry, London, S.E.; E. J. Sola, Bournemouth.

The following are the names of the successful candidates for the Associateship Diplomas:—

Abdey, A. W., Hove; Adams, A., Rawmarsh; Atkinson, W., London, S.W.; Attenborough, F., Burton-on-Trent; Brown, Miss P. A., Wallington; Burrell, S. J., Chelmsford; Coe, G. H., Albury; Cope, C. E., Isleworth; Deacon, H. C., Luton, Beds; Goodall, E. L., Plymouth; Grace, H.,

Binfield; Gray, Miss I. E., Sydenham; Hazzledine, T. W., London, W.; Heap, J. I., Accrington; Ingham, J. E., Oldham; Lake, E. S., Lakenham; Leah, I. E., Bournemouth; Maxson, F., Philadelphia, U.S.A.; Mead, O. H., London, W.; Melling, E. H., Wincanton; Nickson, A. E. H., Farnham; Peake, W. G., Bath; Pickles, E. J., Bradford; Politt, A., Shaw; Pullan, C. H., Idle; Pulein, J., Lincoln; Seabrook, W. W., Peterborough; Smith, S. P. B., St. Ives; Taylor, H. H., Chorley; Walrond, T. H. H., Leatherhead; Watson, I. W., Swansea; West, H. A., Worthing; Willan, I. H., St. Albans; Winkworth, W. T., Slough; Young, G. C., London, W.

—O—
TRINITY COLLEGE, LONDON.

On Wednesday, July 28th, the Diplomas and Certificates gained at the Forty-eight half-yearly Higher Examinations were distributed by the Warden, Dr. E. H. Turpin.

The following is the list of successful candidates:—

PASS LIST.

Harmony Certificate.—Robert B. Kettlewell.
Counterpoint Certificates.—Emily Caroline Griffiths, Annie Frances Goulding.

Form Certificate.—*Honours*.—Eleanor Reynell.

Certificated Pianists.—Mabel Boorman, Helen Maud Bottomley, Ethel A. Bruford, Lily Candler, Harriet Lilian Mabel Charlton, Gertrude Grace Clarke, Annie Isabel Burnside Clayton, Mabel Katherine Cole, Catherine Tryphena Conquer, Mary Stoy Coombs, Emily Susan Deacon, Robert Doyle, Bessie Constance Edwards, David John Evans, Ethel Kate Hamlin, Harriet Grant, William Edwin Peyton Granger, Mabel Hayes, Edith Mary Jewitt, Harriet, Eliza Kay, Agnes Heathcote Lowe, Elizabeth Miller, Arthur Frederick Parris, Pleasance Grace Pask, Ethel Mary Perratt, Nellie Margaret Prescott, Annie Margaret Rooth, Annie Sellers, Ethel Smyth Sheppard, Kate Fuller Simpson, Elsie Mackenzie Skues, Emily May Smith, Clara Sutton, Harriett Tattersall, Evelyn Toms, Adela Victoria Tunnicliffe, Florence Mary Wadlow, Kate Knightly Waldoc, Kathleen White, Maude Wingate.

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Certificated Organist.—Arthur Powell.

Certificated Vocalists.—Mina Hudson, Ethel Maude Mockler, Louise Mylius, Katie Thomas.

Certificated Violinists.—Ada Emily Denne, Mabel B. Wilson-Ewer.

Matriculation Certificates. — *Pass*. — Annie Stretton Brakes, Christina Goudie, Annie Taylor Lowe, Sarah Frances Roskilly Parsons, Pleasance Grace Pask, Margaret Evelyn Withycomb. *Honours*.—Fannie Elliott Baxter, Ernest Clough, Edith Jessy Evans, Lily Marshall.

Preliminary Certificates for Associate in Music.—Edith Ellen Reville, Maud Agnes Winter.

Associates in Music.—Joseph Almond, Fannie Elliot Baxter, Louise Zillah Dugdale, Jeanne Garvin, Hilda Joanna Harris, Williams Hodgkin (Rev.), B.A., Walter Jones, Alfred Cuthbert Kelly, Mabel Wilton Kittow, Lily Marahall, Arthur Tyrrell Martin, Sarah Frances Roskilly Parsons, Richard Slater, Sydney William Stevenson, Mary A. Symington, Edith Mary Taverner, Louisa Wells, George Frederick Wood.

Licentiates in Music.—Fred Royle, Mus.B., Herbert Westerby.

Examiners.—G. E. Bambridge, F.T.C.L.; Henry C. Banister; Francesco Berger; Henry R. Bird, F.T.C.L.; A. E. Drinkwater, M.A.; Charles Edwards; Albert Gilbert, F.T.C.L.; Arthur J. Greenish, Mus.D.; Prof. James Higgs, Mus.B.; Michael Maybrick; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; Tivadar Nachèz; C. W. Pearce, Mus.D.; Prof. Bradbury Turner, Mus.B.; Prof. E. H. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

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Directors of Studies.—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

Reviews.

Three characteristic dances for the pianoforte, by H. J. Taylor, F.R.C.O., (Weekes and Co.).

No. 1.—*Egyptian Dance*. This opens with a curious introductory figure in E minor, suggestive of some Eastern gong-like instrument. One *mysterioso* characteristic is naturally the most prominent feature of this dance.

No. 2.—*The Greek Dance* is written on the ancient Greek Hypo-Dorian mode, which is similar to our A minor scale without the raised leading note. The rarely-used $\frac{5}{4}$ time is introduced, lyre-like passages are frequent, and signs are used indicating where small cymbals might be used with good effect if the music is accompanied by a dance.

No. 3.—*Roman Dance*. The first subject, which is in C major, is illustrative of the bold warlike characteristic of the ancient Romans. The 2nd subject in A flat major, suggestive of the grace of the Roman ladies is a great contrast to the first subject. All three pieces are effective and interesting, and of moderate difficulty.

—:O:—

The Marsh - King's Daughter.—Cantata for soprano, mezzo and contralto voices, with solos. By Angelo Mascheroni, (R. Cocks and Co.). The words are adapted by Miss May Gillington, from Hans Anderson's Tale. The music wedded to this subject is of a delightful and varied character. The solos are very effective, and like all Mascheroni's writings full of charming melody. The specimen given as a supplement in this September *Minim* is a good example. The choruses are bright and picturesque. The cantata is not difficult, but it will need care and dramatic appreciation. It will be found very useful in Ladies' Colleges and Schools.

—:O:—

The Flag of England.—By Sir Frederick Bridge, Mus.Doc. (Novello and Co.). This ballad is written for soprano solo, chorus, and orchestra to words by Rudyard Kipling. It was first produced at the Albert Hall by the Royal Choral Society, under the composer's direction, in May. Its success upon that occasion was remarkable, and it is to be repeated next season. The vocal writing throughout is very effective. It is strictly a choral work, and will at all times give pleasure to those who study it. There is one soprano solo of special interest "From Virgins my mid-sea course was taken," sung first by Madame Albani. The choruses are excellent specimens of Sir Frederick's power, the closing chorus for eight voices, accompanied by the solo for soprano being particularly solid and grand. The cantata needs a good orchestra to give colour to the descriptive music.

Three Pianoforte Sketches.—By H. Wymark Stratton (Bowerman and Co.). No. 1, Rippling Wavelets; No. 2, Dreamy Summer Time; No. 3, Going a Hunting. Mr. Stratton must be heartily congratulated on producing three charming sketches. We like all so much, it is difficult to say a word for one more than the other. All are full of pleasing melody and original ideas, difficult now-a-day to meet with. Being moderate in difficulty, they will be welcomed by a host of players, and we strongly recommend them as pleasing and useful pieces.

—:O:—

Song, My Heart, my heart.—By Rose Mesham (*Minim* Co.). The words of this song are by C. J. Perry Keene. The composer has set a pleasing melody to Mr. Keene's words, somewhat in the Irish style. Each verse gives some change in melody and accompaniment, and the latter supports the voice throughout. This song will be found effective for soprano or tenor voices, the compass being moderate in range.

—:O:—

Lieder Album.—Six songs with English and German words, by Joseph L. Roedel (the Office of Organist and Choirmaster). This is certainly a delightful and varied set of songs. Mr. Roedel has succeeded in writing a useful and valuable collection. Each one is of interest and shows the work of a master hand. All singers will find one or two gems suitable for their voices in this little album.

—:O:—

Memory.—Song by Alfred J. Dye (Novello and Co.). This is an effective song with a violin obligato; it is of a pensive character with a well written part for the piano, which the singer can easily manage. Mezzo sopranos will find it useful.

—:O:—

Mignonette.—Song by Harver C. Vaughan (Lyon and Hall). This song is written in valse style. It opens in A flat, but changes to D flat, A minor, and D major, thus giving variety of melody and a displayed accompaniment. Singers will find it a pleasing composition, but they will need an accompanist to do justice to the composition.

—:O:—

How to Practise Scales and Arpeggios for Examinations.—By Charles Edwards (published by the Author). We have alluded to this little work before. Experience has shown us that it is a valuable guide for students and teachers of the piano. If followed carefully it will economise time and ensure efficiency. No piano student should do without it.



MISS AGNES NICHOLLS.

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HELGA (the Marsh-King's Daughter)			Soprano
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NO 3. SOLO. (AMINÉ) AND CHORUS.

"ON THE MOORLAND."

Andante non troppo.

PIANO.

The musical score is written for piano and voice. The piano part begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Andante non troppo'. The piano part starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The vocal melody is written in a single staff with a treble clef and a key signature of one flat. It begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The lyrics are: 'Lo - tos blos-som, so white and sweet, — On the moor - land, — At last, at last, thy bloom I greet, — On the'. The piano part includes a 'dim:' (diminuendo) marking and a 'p' (piano) marking. The vocal part includes a 'p' (piano) marking and an 'AMINÉ.' marking.

AMINÉ.

Lo - tos blos-som, so

white and sweet, — On the moor - land, — At

last, at last, thy bloom I greet, — On the

moor - land! *p* *pp* *p legato.*

How may a flower - so strange - ly fair. *p*

Shine in the mist - And the mur - ky air? *p*

In the black marsh - ri - ver thou slumb'rest there, On the moor - *rit.* *p.* *rit.*

- land! *mf a tempo.*

p
Down from my

side — the wide wings slip, On the moor-land; In — to the darksome

pool — I dip, On the moor-land; I reach my hands thro' the

cres: *f*
wa-ters deep, To the love-ly har-vest we longed to reap, — The wondrous blossom that

cres: *f*
Red.

p rit. *a tempo.*
folds to sleep On the moor — land! —

p rit. *a tempo.*

On the moor - - -

ppp sotto voce. On the moor - land! *pp* On the

ppp sotto voce. On the moor - land! *pp* On the

- land! *Agitato, mf* O,

moor - - land! moor - - land!

Agitato, p

what are these arms - - so strong - - and

pp

land! ——— O, help, dear sis - ters!

ppp sotto voce.

On the moor — — — land! On the

ppp sotto voce.

On the moor — — — land! On the

poco.

Help, O help!

moor — — land! On the moor - land! On the moor - land! On the

moor — — land! On the moor - land! On the moor - land! On the

poco.

Help, O help!

moor — — — land!

moor — — — land!

dim.

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Sketches of Rising Young Artists.

No. V.

Miss Agnes Nicholls was born in Cheltenham. Her parents were well known as musical amateurs, and were, during their residence in Cheltenham, always ready to assist in a good cause connected with music. Miss Nicholls was educated in Cheltenham, and at Bedford Ladies' College. At the last-named place she studied music under Dr. H. A. Harding. She also had the advantage of her parents' musical knowledge and care in her primary training. At an early age she gave promise as a vocalist, but it was not generally known outside her family circle. In due course she became a member of the Cheltenham Festival Orchestra, and then played the violin, her father being at the same time second oboe. It 1893 it was proposed that Miss Nicholls should become a candidate for a vocal scholarship at the Royal College of Music. She was prepared for the examination by Mr. J. A. Matthews, conductor of the Festival Society. During that time special attention was given to sight reading and the study of the moyeable Do system, in which Miss Nicholls became very proficient. She also studied oratorio music, and her test piece at the examination was "Hear ye Israel," from Mendelssohn's Elijah. The competition at the Royal College was very keen, and after a severe contest the scholarship was awarded in February, 1894, to Miss Nicholls for three years. Her age at that time was 17. It is satisfactory to add that Miss Nicholls has made excellent progress, and her voice is developing successfully. The scholarship has since been extended for another year. On entering the Royal College Miss Nicholls was placed under Mr. Albert Visetti, and she has studied under him ever since. Her first appearance was at Windsor Castle in February, 1895, before Her Majesty the Queen. On that occasion she played the principal soprano part in Delibe's Opera "Le Roi lá dil," in conjunction with her fellow-students at the Royal College. Since her first appearance Miss Nicholls has played in two operas produced at the College, and upon each occasion she achieved success. During the past year Miss Nicholls has sung a great deal in the provinces—including Cheltenham. In Yorkshire she has had wonderful success for so young a singer. Oratorio music is her favourite style, and she has been particularly successful in the performance of Dr. Hubert Parry's compositions. In London, May, 1896, she sang the solos in the "Lotus Eaters," under Dr. Hubert Parry's conductorship, and in May, this year, she took one of the flower maidens in "Parsifal" at the Wagner concert, conducted by Herr Motill, at the Queen's Hall, also in the same work at the last State

concert given at Buckingham Palace in July. At the Thanksgiving Service at St. George's Chapel, Windsor, on June 20th, Miss Nicholls had the honour of singing with Madame Albani in the duet "I waited for the Lord." This talented young artist is a good pianist as well as a violinist. It may be hopefully said that a brilliant career is before her, and no one anticipates such a future with greater confidence than the writer of this sketch.

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June, July, October, November.

See Syllabus B.

The Board has decided to offer for Competition, Two Exhibitions every year, until further notice, one for the R.A.M., and one for the R.C.M., tenable for two years.

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Sir RICHARD E. WEBSTER, G.C.M.G., Q.C., M.P.

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Director of Studies—Professor BRADBURY TURNER, Mus. B.

Director of Examinations—Prof. JAMES HIGGS, Mus. B.

MICHAELMAS TERM begins October 1st.

Any or all of the following printed papers may be had on application to the undersigned :—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department, including Regulations for Scholarships, Exhibitions, &c.; (e) General Prospectus, containing list of honorary officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Academic Membership; (h) Regulations for Clergy Examination.

By Order,

SHELLEY FISHER, Secretary

Mandeville Place, Manchester Square, W.

The Notes.

The Queen is extremely proud of her State band, and not without cause. Unless reinforced, it consists of a master, with a salary of £200 a year, a conductor at £100, and twenty-five instrumentalists at £40 each. There is also a sergeant-trumpeter at £100 a year, and nine household trumpeters, costing £40 each. The drum-majors of the Brigade of Guards, being household drummers, are also on the pay list.

—:O:—

The widow of Dr. Garrett, late organist of Cambridge University, has been granted a Civil List pension of £50.

—:O:—

Professor Stanford's new "Requiem," which will be performed for the first time at the Birmingham Festival on Oct. 6, is numbered Op. 63, and it occupies about an hour and a half in performance. There only two set solos in the composition, respectively for bass and tenor, while the rest

is mainly for chorus, with however, plenty of work for the chief quartet—namely, Madame Albani, Miss Brema, Messrs. Lloyd and Plunket Greene. To the Catholic service Mr. Stanford has already contributed a Mass in G written in memory of Thomas Wingham, and produced at the Brompton Oratory about four years ago, while he is also engaged upon a "Te Deum" for the next Leeds Festival.

—:O:—

The Prince and Princess of Wales were at Bayreuth as Lord and Lady Renfrew, and attended a performance of "Parsifal" and "Der Ring des Nibelungen" conducted by Herr Siegfried Wagner.

—:O:—

Sir Arthur Sullivan has forwarded to the Prince of Wales' Fund a cheque for £202, representing the sum paid by Messrs. Eyre and Spottiswoode in respect of royalty on the sales of the Bishop of Wakefield's Jubilee Hymn, of which the copyright had been assigned to him by the author. Sir Arthur Sullivan, in making this generous donation, expressed a wish that it should be considered a joint gift from the Bishop of Wakefield and himself as their share of the proceeds of the Jubilee Hymn.

—:O:—

We regret to announce the death of the Bishop of Wakefield, which took place in Ireland last month. The Jubilee Hymn "O King of Kings," was the last hymn which he wrote.

—:O:—

One sentence in the Queen's letter to her people in acknowledgment of the heartiness of the Jubilee celebrations would seem to dispose of the rumours of abdication which have been afloat of late. It runs as follows :—"I shall ever pray God to bless them, and to enable me still to discharge my duties for their welfare as long as life lasts."

—:O:—

Her Majesty the Queen has enjoyed many happy Christmases in the course of her long and eventful life. She has also spent some exceedingly sad ones. It was on a Christmas Day, just six-and-sixty years ago, that the young Duchess of Kent was first informed of the greatness that would one day be hers.

"Queen of England!" she repeated, meditatively—"Queen of England! Well, I do not know that I am altogether glad to hear it. There is much splendour, but there is also much responsibility."

The present year is the tercentenary of the appointment of the first Gresham musical professor, the celebrated Dr. John Bull, and accordingly Professor Bridge has decided to devote the whole of his lectures this term to a critical account of his predecessors. Of these there were only eighteen in three centuries; for the Gresham professors are a long-lived race, and, in fact, only three of them have died within the present century. The Professorship really was founded in 1575, but Lady Gresham, who had a life interest in her husband's property, did not die till 1596, and Dr. John Bull was not appointed till the following year.

—:O:—

AN ORPHANAGE FOR THE CHILDREN OF MUSICIANS.—The scheme proposed by the Incorporated Society of Musicians has been accepted, and, there is reason to expect, the Orphanage will be established on the foundation built by Miss Kenway. Funds are needed to give it a good start.

—:O:—

We learn from a correspondent at Athens (says *The Athenæum*) that an important discovery has been made at Paros, of nothing less than a new fragment of the celebrated *Parian Chronicle*, part of which is in the Ashmolean Museum, Oxford. The new fragment includes the chronology of the years B.C. 336 to 299, the period of Alexander and the Diadochi. The priceless value of this new document is obvious. It will be published in the next issue of the Athenian *Mittheilungen*.

—:O:—

On Christmas Morning, 1838, the Queen first became engaged to Prince Albert; and twenty-three Christmases later she was left a lonely and almost heart-broken widow, the Prince Consort having been laid to rest on December 23rd, 1861. The Christmas of 1891 was another sad season for Her Majesty. Prince George of Wales was lying dangerously ill of typhoid fever, and just three weeks later his brother, the Duke of Clarence, died at Sandringham.

—:O:—

At Messrs. Puttick and Simpson's Sale on August 22nd, 1876, occurred the following:—Lot 517—Five Wine Glasses, with the Autographs (cut on the rim with a diamond) of the following Musicians: Dr. Burney, Dr. Dupuis, Sir William Parsons, Clement Smith, Mus.Doc., R. Guise, all Members of the Musical Graduates' Society, at whose meetings these glasses were marked. (Circa 1791-99.) J. B.

—:O:—

The King of Siam visited Westminster Abbey, and listened to the playing of Sir F. Bridge on the organ. His Majesty was deeply interested in noting that the sounds proceeded from different

directions, and was astonished when he was informed that the player was manipulating an echo-organ in the triforium at such a distance from the keyboard.

—:O:—

The Musical Library recently advertised in the *Minim* has been sold. It was one of the finest private collections of musical works known, and included a large number of rare and valuable books.

—:O:—

LENGTH OF EUROPEAN REIGNS.—According to length of reign, Queen Victoria heads the list with over sixty years. She is followed by Emperor Franz Josef of Austria, with forty-eight years, and the Grand Duke of Baden, also with forty-eight years. The Grand Duke of Saxe-Weimar, the Duke of Saxe-Altenburg, and the Grand Duke of Oldenburg have reigned since 1853. Seventeen of the forty European Sovereigns have reigned more than twenty-five years, and thirteen less than ten years.

founded



1882

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA
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"Dear Mr. Macdonald Smith,
" . . . I can now play the whole of the Kreutzer Sonata up to time, whereas before I began working on your system I used to find the first movement too difficult to attempt. . . . I can now learn new music very quickly and my reading is greatly improved.—
Sincerely yours.

"ROSALIND F. ELLICOTT."

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Fantasies, Gavottes and Dance Music.
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About Artists.

Madame Albani will commence a short tour in the Provinces in October, giving fifteen concerts only, under Mr. N. Vert's direction. She will be assisted by Miss Fanny Davies, the celebrated pianist, Miss Maud McCarthy, the eminent violinist, Mr. L. Pringle, the new basso, who has appeared with so much success at the Royal Opera, Covent Garden, and Mr. Bantock Pierpoint, the popular baritone.

—:O:—

Miss Maud McCarthy, the violinist, recently visited Paris and played to M. Sarasate, who expressed his admiration for the young artist, declaring that she was the most remarkable player he had ever heard.

—:O:—

Miss Fanny Davies is a native of Birmingham. She occupies a position at the present time equal to Madame Arabella Goddard, who was the queen of pianists in England a few years ago.

—:O:—

The new opera "Diarmid," by the Marquis of Lorne and Mr. Hamish McCunn, will be produced by the Carl Rosa troupe at Covent Garden next October.

—:O:—

Madame Marchesi, the teacher of Melba, Calvé and Frances Saville, has received an offer to go to the United States next winter, for teaching purposes only, and to give lessons in singing. She has asked twelve thousand pounds, travelling expenses for three persons to be paid as well. This is a high demand, and a new idea too. How many *great singers* may be expected to be turned out in the eight months of this novel tour?

—:O:—

Mr. Edward German, the popular composer, was born in 1862. He studied at the Royal Academy for seven years, gaining the Charles Lucas medal in 1885 for a setting of the *Te Deum*.

—:O:—

Mr. Henry Norman Taylor, late of Philadelphia, U.S.A., has returned to England, and has settled at Ilford, where he will follow his musical pursuits as a teacher and organist.

—:O:—

Miss Mabel Forty, of Cheltenham, has been awarded a Pianoforte Teacher's Diploma at the Royal Manchester College of Music, entitling her to the designation of Associate of the College. Miss Forty was formerly a pupil of its founder, Sir Charles Hallé.

—:O:—

Miss Marion Williams died on the 2nd of August. Twenty years ago she was a very popular soprano singer. She was an Associate of the Royal

Academy of Music, and succeeded Madame Edith Wynne as winner of the Westmoreland Scholarship.

—:O:—

Mr. J. A. Fuller Maitland has specially edited Purcell's *King Arthur* music for the Birmingham Musical Festival in October next.

—:O:—

Madame Adelina Patti had an enthusiastic reception last month at Swansea, on the occasion of her laying the memorial stone of the new Grand Theatre.

—:O:—

Madame Patti never sings now, it is stated, for less than 800 guineas, which is more than double the ordinary operatic star's fee.

—:O:—

Sarasate has decided not to appear in public in England for a year. His fee for a private engagement is 300 guineas.

—:O:—

Madame Melba's fee for a performance at the Opera, or a private engagement at an "At Home," is 350 guineas.

—:O:—

Mr. Ivor Atkins, Mus. Bac., has been appointed Organist of Worcester Cathedral, in succession to Mr. Hugh Blair. It may be assumed that he will conduct the next Worcester Musical Festival. Mr. Atkins was Assistant Organist at Hereford Cathedral for some years, and is at present Organist of Ludlow Parish Church.

—:O:—

Mr. Wilson Barrett has a guarantee of £10,000 for one hundred performances in Australia.

—:O:—

Mr. Ben Davies and M. Plancon have been honoured with the Jubilee Commemoration Medal by Her Majesty the Queen.

—:O:—

Lieutenant Dan Godfrey, late Bandmaster of the Grenadier Guards, has received from the Queen a silver clasp, in commemoration of Her Majesty's Diamond Jubilee. It will be worn by the popular conductor as an addition to the Jubilee Medal of 1887.

—:O:—

Mr. Dan Godfrey, Junior, L.R.A.M., the talented Conductor at the Winter Gardens, Bournemouth, has produced an interesting list of the works performed by the Municipal Orchestra during his Conductorship, from October 14th, 1896, to May 10th, 1897. The Overtures number 53, Symphonies 45, including Tchaikowsky's No. 5 (in F Minor) and No. 6 (Pathétique), Piano Concertos 10, Ballets 17, Suites 20, Violin Concertos 8, Violoncello Concertos 8, various classical pieces, 48—these include most of the most celebrated and recent compositions by Dvorak, Brahms,

Edward German, Mackenzie, Tchaikowsky, Wagner, St. Saeus, Grieg, and other great composers.

—:O:—

We hear that nearly all the members of the Crystal Palace Orchestra have resigned their positions on account of the change made in their duties.

—:O:—

M. Jean de Reszke has resolved to spend this winter in Europe, and consequently Mr. Grau will, we understand, have no American season at all.

—:O:—

Mr. William Smallwood, well known as a composer of pianoforte pieces for teaching purposes and the drawing room, has just died at Kendal, where he has been organist of the Parish Church for exactly half a century. He was a native of Kendal, and was born December 31st, 1831.

—:O:—

Mme. Antoinette Sterling is one of the best-known omnibus passengers in the neighbourhood of her home, near Victoria Street, and is not afraid of spoiling her voice by riding outside. She says, laughingly, that she is trying an experiment. Her cab fares amounted in a year to £250, so she determined to find out what the cost would be if she patronized some other kind of conveyance. Up to the present her verdict is most favourable to omnibuses.

Odd Crotchets.

Governess: "Your little girl, Mrs. Parvenew, is a skilled arithmetician."

Mrs. Parvenew: "Really? I am so sorry. For goodness' sake, don't let her become too intimate with those vulgar fractions."

—:O:—

Here is an organ-blower's story. "What do I owe you?" said an organ student. "One shilling, sir." "I thought you said sixpence an hour." "Quite true," returned the organ-blower, "but I charge threepence extra for a fugue played on the full organ, and an additional threepence for each performance of Bach's Toccata in F, that piece with the long pedal notes, which *do* take the wind."

—:O:—

The Sunday-school class was singing "I want to be an angel."

"Why don't you sing louder, Bobby?" asked the teacher.

"I'm singing as loud as I feel," explained Bobby.

—:O:—

A.: "Have you heard the eight-year-old violin-player who is creating such a sensation?"

B.: "Oh, yes; I heard him in Berlin twelve years ago."

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Berceuse ...	4	0
Concert Study, in A flat ...	4	0
Graceful Dance ...	4	0
Intermezzo, in A minor ...	4	0
Intermezzo funèbre (Richard III.) ...	3	0
Melody, in E flat ...	4	0
Minuet, in G ...	4	0
Processional March (Richard III.) ...	3	0
Polish Dance ...	4	0
Second Impromptu ...	4	0
Selection from incidental music (Richard III.) ...	4	0
Suite ...	10	6

Or, in separate Numbers, as follows:—

	s.	d.		s.	d.
1. Impromptu ...	4	0	4. Elegy ...	3	0
2. Valse-Caprice ...	4	0	5. Mazurka ...	4	0
3. Bourrée ...	3	0	6. Tarantella ...	4	0
The Guitar (Pizzicato) ...					3 0
The Tempter (Selection of Themes) ...					4 0
Valse, in A flat ...					4 0
Valsette ...					4 0

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Four Pianoforte Duets:—

	s.	d.		s.	d.
1. Allegretto, in E ...	5	0	3. Allegro moderato, in A ...	3	0
2. Andante, in A minor ...	3	0	4. Allegro spiritoso, in G min. ...	5	6
Suite from "The Tempter" ...			complete, net	5	0

Or, in separate Numbers, as follows:—

	s.	d.		s.	d.
No. 1. Overture ...	5	0	No. 3. Bacchanalian Dance	4	0
" 2. Berceuse ...	3	0			

VIOLIN AND PIANO.

Bacchanalian Dance ...	4	0
Berceuse ...	4	0
Bolero ...	6	0

TWO VIOLINS AND PIANO.

Scotch Sketch ...	5	0
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STRING QUINTET.

The Guitar (Pizzicato) ...	3	6
----------------------------	---	---

ORCHESTRAL.

The Tempter Suite (Overture, Berceuse, Bacchanalian Dance) ...	net	6	0
Separate Parts ...	each, net	1	6

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TORONTO.

The Incorporated Society of Musicians.

We give below a list of the candidates, in alphabetical order, who were awarded certificates at the Examination recently held by the above Society at Cheltenham. The Examiners were Dr. Frost, Mus. Doc., Cantab, F.R.C.O., and Mr. H. W. Hunt:—

Candidate.	ORGAN. Teacher and Establishment
<i>Advanced Grade—Pass.</i>	
Garthwaite, Thomas E.	Mr. J. A. Matthews, I.S.M. Cheltenham School of Music.
<i>PIANOFORTE.</i>	
<i>Advanced Grade—Pass.</i>	
Holmes, Eleanor M.	Miss C. E. Pitts, Castle House School for Girls, Great Malvern (Mrs. Nicholls).
Marchbank, Eliza R.	Mr. J. A. Matthews, I.S.M. Cheltenham School of Music.
<i>Intermediate Grade—Pass.</i>	
Baucutt, Dorothy M.	Miss C. E. Pitts, Castle House School for Girls, Great Malvern (Mrs. Nicholls).
Cossens, Louisa M.	Mr. E. A. Dicks, F.R.C.O., I.S.M.
<i>Elementary Grade—Pass.</i>	
Clark, Freda M.	Miss M. Rudd and Miss Berry.
Gillam, Ellen M.	Miss C. E. Pitts, Castle House School for Girls, Great Malvern (Mrs. Nicholls).
Welstead, Maggie	Miss F. Hatton, St. Gregory's High School (Sister Vincent).
<i>Preliminary Grade—Pass.</i>	
Collett, Mary L.	Miss C. E. Pitts, Castle House School for Girls, Great Malvern (Mrs. Nicholls).
Fouracre, Amy	Miss E. Bate, Leaholme College, Cirencester (Mrs. Creese).
Hewer, Evelyn M.	Miss E. Bate, Leaholme College, Cirencester (Mrs. Creese).
Hickman, Florence E.	Miss H. C. Nicholls.
Jefferies, Ethel S.	Miss E. Bate, Leaholme College, Cirencester (Mrs. Creese).
Moss, Dorothy	Miss Moss, Tweenbrook Hall.
Moss, Gladys	" "
Townsend, Ethel M.	Miss Knight. " "

SINGING

<i>Preliminary Grade—Pass.</i>	
Beattie, Jessie F.	Miss Spackman, I.S.M.
Moss, Florence	Tweenbrook Hall (Miss Moss).

VIOLIN.

<i>Preliminary Grade—Pass.</i>	
McCuskern, Nora	Miss F. Hatton, St. Gregory's High School (Sister Vincent).

VIOLONCELLO.

<i>Preliminary Grade—Pass.</i>	
Welstead, May M.	Miss F. Hatton, Public School for Girls (Miss Bostock, B.A.)

The Associated Board of the R.A.M. and R.C.M.

JULY LOCAL SCHOOL EXAMINATIONS.—*Pass List.*

CHELTENHAM CENTRE.

Miss Beale, The Ladies' College:—	
<i>Higher Division—Distinction.</i>	
M. Crawley, G. Grundy, L. Keene	Harmony

Higher Division—*Passes.*

I. Alexander, E. Baker, D. Brown, C. Frampton, } E. Elischer, C. Heath, M. Warburton, } D. Woodman	Piano
A. Batchelor, E. Davids, B. Nalder, A. Porter, } E. Miller	

Lower Division—*Distinction.*

M. Fenner, R. Wells.....	Harmony
--------------------------	---------

Lower Division—*Passes.*

A. Atkins, L. Haigh	Harmony
E. Robinson	Piano

Elementary Division—*Passes.*

E. R. Parker, M. Rees	Piano
Miss E. Townsend, Glengyle:—	

Lower Division—*Passes.*

<i>Lower Division—Passes.</i>	
E. S. Corbett, E. A. Mills, F. M. Fowler, E. B. } Townshend, M. A. Paynter	Piano

D. Corbett, F. Cooper.....	Piano
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Misses White, Ellenborough House:—

Higher Division—*Pass.*

E. M. Tucker.....	Piano
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Lower Division—*Pass.*

D. Williams	Piano
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WORCESTER CENTRE.

Miss A. Ottley, High School for Girls:—

Higher Division—*Distinction.*

M. A. Reay	Piano
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Higher Division—*Passes.*

V. Gee, D. Gregson, A. Hirst, L. Johnson, S. Weaver.....	Piano
--	-------

Lower Division—*Passes.*

<i>Lower Division—Passes.</i>	
O. Browne, L. Dunbar, M. Cuerton, G. Reay, C. Vawdrey	} Piano

M. Chaytar, H. Dunbar, J. Mence, C. Thorne	Piano
--	-------

Miscellaneous Notes.

LONDON.—Mr. Robert Newman announces a long list of novelties which he hopes to produce at the forthcoming Promenade Concerts at the Queen's Hall. Works by the following composers will be given, and it will be seen that the Russian school is well represented:—Cesar Cui, L. Liapounow, G. Charpentier, C. M. Widor, Franz Liszt, Tchaikovsky, Svendsen, Augusta Holmes, Gabriel Fauré, Emil Hartmann, Glazounow, Rimsky-Korsakov, Napravnik, Moussorgsky, Raoul Pugno, William Hurlstone, Charlton T. Speer, Edward German, T. H. Frewen, Amy Horrocks, Harold Vicars, Dora Bright and Percy Pitt.

—:O:—

CHELTENHAM.—The Town Band has given three Promenade Concerts weekly in the Montpellier Gardens during the past month. They have attracted large audiences, and the Corporation should be encouraged to venture a little farther by increasing the number of concerts and the strength of the band. The Opera House is again open for

the season. The new Comic Opera, "Kitty," written by William Parke and set to music by Henry Parker, was produced on Monday evening, August 30th, under the Conductor's bâton. The music is sparkling throughout, and there are some effective concerted numbers, particularly at the end of the first act. We shall have more to say about this opera next month. It was well received, and encores were frequent. The Musical Season will not commence until October, when several important events will be chronicled. Madame Albani will visit Cheltenham on November 16th at the Festival Society's first concert of the twenty-eighth season, under Mr. J. A. Matthews's direction. This event will be of great interest, as it will be Madame Albani's first visit to Cheltenham. She has expressed a desire to sing Mendelssohn's "Hear my prayer" with the choir of the Festival Society. The solo pianist will be Miss Fanny Davies, and Miss Maud McCarthy will be the solo violinist. Mr. Bantock Pierpoint and other artists will contribute to the programme, which will be of rare excellence.

—:O:—

HEREFORD.—The arrangements are progressing in a very satisfactory way for the Musical Festival commencing the 12th inst. The ticket office is at Messrs. Jakeman and Carver, High Town. It may be said that the seats are all numbered, except the fifth division *One Shilling* seats. The prices range to 15s. for the Cathedral seats, and to 10s. 6d. for the Shirehall concerts. An offertory will be made in aid of the charity—the Widows and Orphans of Clergymen of the Three Dioceses—after each performance.

—:O:—

FOLKESTONE.—A successful concert was given on Thursday evening, July 22nd, in Holy Trinity Church House, by the Misses Evans. The programme included Arensky's Trio in D minor, and Rheinberger's Pianoforte Quartet in E flat, Op 38, both of which were well rendered. The instrumentalists were Miss Maud Evans (violin), Mr. R. B. Hudson (viola), Miss Grace Evans (violoncello), and Mr. H. A. Fricker, Mus.Bac., F.R.C.O. (pianoforte). The vocalists were Miss Mildred Drake, who sang "The Silver King," by Chaminade, and Lassen's "All Souls' Day" with excellent effect; and Mr. Wilfred Barclay, whose songs, "Beloved, it is morn," by Florence Aylward, and "The Ould Plaid Shawl" (Battison Haynes) were very well received. Miss Maud Evans and Mr. H. A. Fricker played two movements from Grieg's sonata in C. minor for violin and pianoforte, and they also contributed solos, for which they

received encores, and Miss Grace Evans was very successful in her violoncello solo, "Fantasia on Carmen," by Hollman.

—:O:—

BOURNEMOUTH.—This delightful place has been well patronised during August. As a summer resort it is almost as popular as it is as a winter residence. Improvements continue to be made in every direction, and there is no lack of good amusements to suit all tastes. Every day there are excellent concerts, afternoon and evening, in the Winter Gardens, under the conductorship of Mr. Dan Godfrey, Jun., L.R.A.M. The band also plays every morning on the pier. On certain afternoons in each week the programmes consist entirely of Classical music, and it is a common thing to hear a fine Symphony. The following are specimens of such selections:—

1.—Overture, "Die Meistersinger" (Wagner); (a) Serenade, (b) Prelude, (Wallace Sutcliffe); Unfinished Symphony, (Schubert). Allegro moderato. Andante con moto. Ballet Music, "Feramors" (Rubenstein). 2.—Overture, "Frau Meisterin" (Suppé); Suite No. 1., "Peer Gynt" (Grieg). Pastorale. Death of Ase. Anitra's Dance. In the Hall of the Mountain King. Selection, "Cinq Mars" (Gounod); Morceau, "Pres du Berceau" (Moszkowski); Movement from Symphony (No. 1) (Brahms).

The summer band numbers 35 good instrumentalists. In the winter it is sometimes increased to upwards of 50 for special selections. During July and August the evening entertainments are varied, as it is considered necessary to introduce variety Artists as a draw. It seems to be successful, for the building is generally crowded, and the fare gives pleasure to the majority present. It seems a pity that such a lowering of the standard is necessary. Sullivan's Operas: "The Mikado," "The Sorcerer" and "Pinafore" were given at the Theatre for a week. The Company was excellent in all respects, and there were good houses at each performance. The newly arranged and artistic decorations have made the Theatre one of the most attractive in the south. At Boscombe there is a new Theatre capable of holding 3,000 people. This is a great boon to the place, and it is well patronized, and excellent companies are frequently in possession. "Jane" and "Little Boy Blue" were the leading fare last month. A little more care should be taken at the Bournemouth Winter Gardens to prevent the people from standing on the seats and blocking the passages. The comfort and pleasure of a large section of the audience is seriously interfered with through this sort of thing.

The National Eisteddfod.

The National Eisteddfod was opened at Newport on August the 3rd. In the Choir Competition there were nine choirs, and the test pieces were Bach's "Rest here in peace" and Emlyn Evans' "Coed yr Hydraf." The first place was given to the Builth Choir, the choirs of Morrison and Brynamman being second and third. The adjudicators were Sir Alexander C. Mackenzie, Mr. David Jenkins, Mus.Bac., and Dr. Roland Rogers.

In the evening Mendelssohn's "Elijah" was performed. The principal event of the 4th was a choral competition. Two prizes were offered for the best and second best singing of a chorus from Dvorák's "St. Ludmila," and "The Mariners," by Mr. David Jenkins, Mus.Bac. The first prize was one of £200, with a gold medal to the conductor; the second one of £50, with £3 worth of music presented by Novello and Co. Six choirs competed, that from Abersychan and Pontypool, under Mr. Protheroe, being victorious.

On August 5th, the ceremony of chairing the bard took place. Other adjudications were made during the day for solo singing, harp playing, &c.

On August 6th the great attraction was the male voice choir. The two test pieces were, "Ah, were I on yonder plain," and "Llewellyn ein llyw Olaf," by Tom Price, a Merthyr composer. Ten choirs competed and the decision given by Sir A. C. Mackenzie was in favour of Swansea. In the orchestral band competition the first prize of £50 was awarded to Newport, and the second of £10 was divided between Cardiff and Llanelly. "The Dream of Jubal" was given under Sir A. C. Mackenzie's conductorship in the evening. Mr. E. G. Woodward was the leader.

The Minim Examination Papers.

SET III.

The following is the order of merit of those candidates who worked the four papers on the Theory of Music, during the past year. The three highest on the list will receive book prizes. Names and addresses should be forwarded to the "Editor," *Minim* Office, Cheltenham. The full marks were 400. Those candidates who made less than 300 are omitted from this list.

1.—Alexander	...	400	Marks
2.—Nil Desperandum	...	398	"
3.—Beamish, D.	...	397	"
4.—Evelyn	...	395	"
5.—Maestoso	} æq.	394	"
Gill, Flora M.			
6.—Maud	...	380	"
7.—Culver, F. M.	...	379	"
8.—Aspirant	...	373	"
9.—Snarleyow	...	368	"
10.—Rawson, Una M.	...	361	"
11.—Haywood, M.	...	323	"
12.—Mayer, F. H. G.	...	315	"
13.—Moon	...	305	"

The Editor of the *Minim* desires to call attention to the conditions given in the November *Minim*, 1896. No. 1 Rule says:—"The Competition is not intended for professional musicians; students are alone eligible for the prizes offered."

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Twenty-eighth Season, 1897-8.

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